

ANDREAS HAMMERSCHMIDT

DIALOGI

TOME II
1645

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Gray Scale

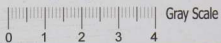


Herzog August Bibliothek Wolfenbüttel

0 1 2 3 4 Gray Scale



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Gray Scale



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0 1 2 3 4 Gray Scale



Geistlicher
DIALOGEN
Vnder Theil /

Darinnen
Herrn Spitzens
Hohes Lied Salomonis

In I. und 2. Vocal-Stimmen / 2. Violen / einem In-
strumental- und General-Baß componiret,

Von

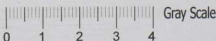
Andrea Hammerschmieden. *[Hammerschmieden]*
BASSUS CONTINUUS.



Dresden /

Gedruckt und verlegt durch Gmel Bergens / Buchfl.
Durchl. zu Sachsen Hof-Buchdruckers / Sel. Erben/
Im M DC XL V. Jahre,

Herzog August Bibliothek Wolfenbüttel



Gray Scale



DIALÖGEN

Einzel Bogen

Einzel Bogen

Einzel Bogen

Einzel Bogen

Einzel Bogen

Einzel Bogen

Einzel Bogen

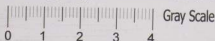


Einzel Bogen

Einzel Bogen

Einzel Bogen

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Gray Scale





Haaaaa h

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0 1 2 3 4 Gray Scale



Bafs. Cont.

Symphon.

Seuch mich hinter die

Symphon.

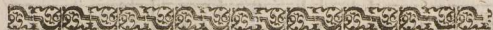
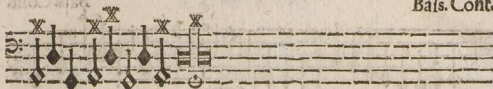
Wem darff ich

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Gray Scale



Bafs. Cont.



II. à 4. vel 5. Voc.



AAAAAA

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0 1 2 3 4 Gray Scale



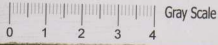
5107 2810

Bafs. Cont.

Symphon.

Du bist schön

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Gray Scale



Symphon.
Je des gülden Rosen Zier/ze.

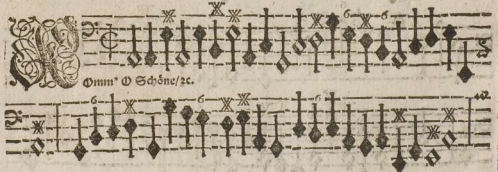
The musical score consists of six staves of music. The first staff begins with a large, ornate initial 'S' for 'Symphon.' and the title 'Je des gülden Rosen Zier/ze.' The music is written in a style typical of 17th-century continuo lute tablature, using a six-line staff with diamond-shaped notes. Various ornaments, represented by 'X' marks, and fingerings, indicated by numbers 4, 5, and 6, are placed above the notes. The notation is spread across six staves, with the word 'Symphon.' appearing again on the fifth staff.





III.

à 3. vel 4.



Bafs. Cont.

Symphon.

Nichts ist trawrig

Symphon.

Der fast blawe Feigenbaum

Symphon.

Bbbbbb

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0 1 2 3 4 Gray Scale



Bass. Cont.



V.

à 3. vel 4. Voc.



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0 1 2 3 4 Gray Scale



Bass. Cont:

Handwritten musical score for Bass Continuo, featuring seven staves of music. The notation includes various ornaments (marked with 'X' and 'b') and performance instructions such as "Lilien" and "Symphon.". The score is written in a historical style, likely from the 17th or 18th century.

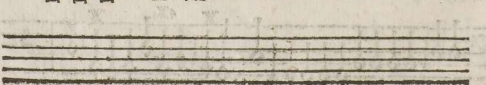
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Gray Scale



Bass. Cont.



Herzog August Bibliothek Wolfenbüttel

Gray Scale



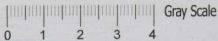


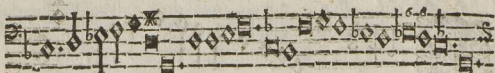
Symphon.

Nachdem ich lag / 24.

Bbbbbb ff

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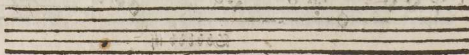
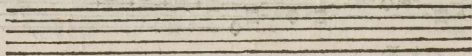
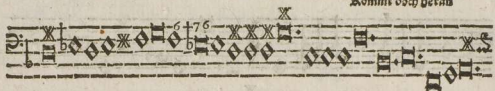




So grosse Lust



Kommt doch heran



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0 1 2 3 4

Gray Scale



The musical score consists of eight staves of music, each beginning with a large, ornate initial 'M'. The notation includes various musical symbols such as clefs, notes, rests, and ornaments (marked with 'X' and asterisks). The score is divided into sections by the following text labels:

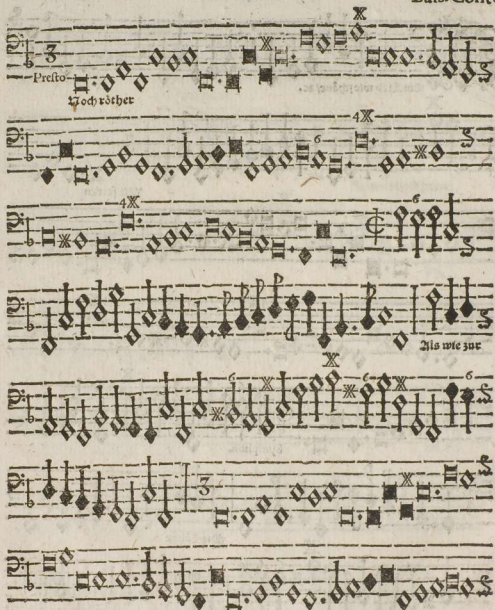
- Ein Lied wie schöne/ ec.*
- Presto*
- Wie ferren*
- Symphon.*
- Die Zähne*

The staves are numbered 1 through 8, and the music is written in a style characteristic of 18th-century manuscript notation.

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0 1 2 3 4 Gray Scale





Herzog August Bibliothek Wolfenbüttel



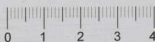
Bass. Cont.



VIII. à 4. vel 5. Voc.

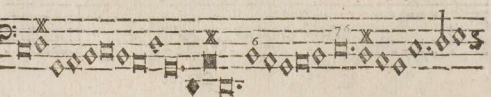
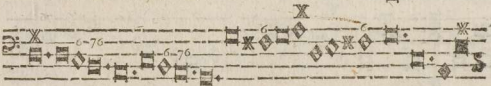
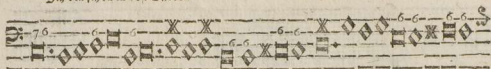
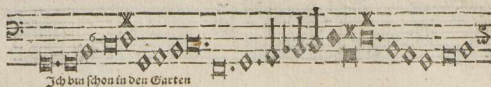


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Gray Scale



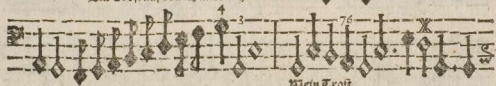




IX. à 3. vel 4. Voc.



Ein Trost auf den ich alles richte



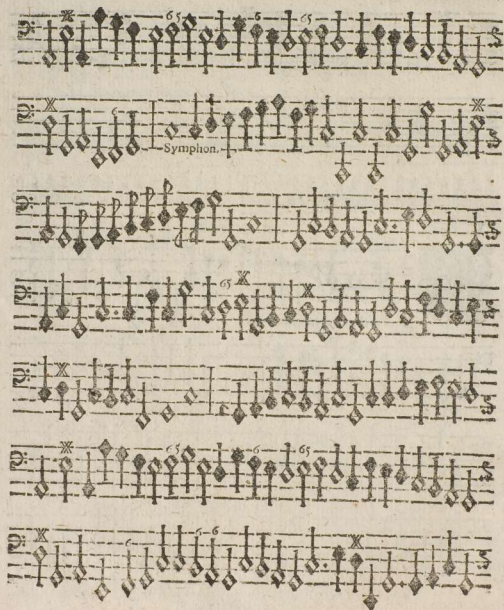
Mein Trost



Ccccc ff



Bass. Cont.

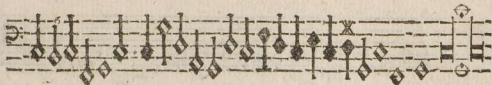


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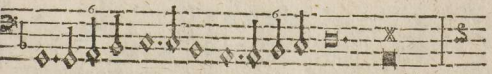
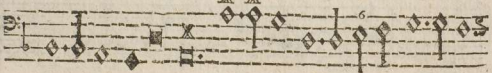
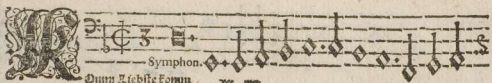
0 1 2 3 4 Gray Scale



Bass. Cont.



X. à 4. vel 5. Voc.



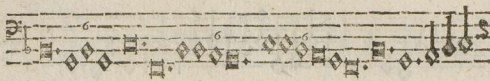
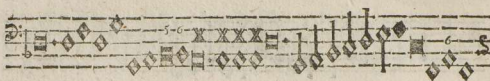
Lecccce lly

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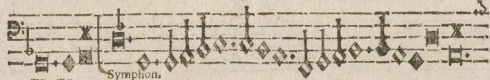
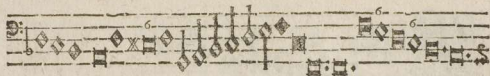
Gray Scale



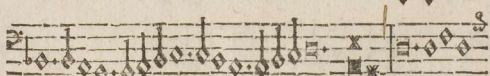
0 1 2 3 4



Ich bin und bleib des Liebsten



Symphon.



Was seht ihr

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0 1 2 3 4 Gray Scale



Bafs. Cont.

Handwritten musical score for Bass Continuo (Bafs. Cont.) featuring six systems of staves. The notation includes various musical symbols such as clefs, time signatures, and figured bass notation (diamonds, squares, crosses, and numbers). The lyrics are written below the staves.

Wir lassen nur

Wir wollen sehn

Als denn wil ich

Herzog August Bibliothek Wolfenbüttel



Gray Scale



Bass. Cont.



XI.

à 4. vel 5. Voc.



Herzog August Bibliothek Wolfenbüttel

0 1 2 3 4 Gray Scale



Bafs. Cont.

Handwritten musical score for Bass Continuo (Bafs. Cont.) and Symphonon. The score consists of eight staves. The first seven staves are for the Bass Continuo, and the eighth staff is for the Symphonon. The notation includes various musical symbols such as clefs, time signatures, and notes. The first staff begins with a treble clef and a common time signature. The second staff begins with a bass clef and a common time signature. The third staff begins with a treble clef and a common time signature. The fourth staff begins with a bass clef and a common time signature. The fifth staff begins with a treble clef and a common time signature. The sixth staff begins with a bass clef and a common time signature. The seventh staff begins with a treble clef and a common time signature. The eighth staff begins with a bass clef and a common time signature. The notation includes various musical symbols such as clefs, time signatures, and notes. The first staff begins with a treble clef and a common time signature. The second staff begins with a bass clef and a common time signature. The third staff begins with a treble clef and a common time signature. The fourth staff begins with a bass clef and a common time signature. The fifth staff begins with a treble clef and a common time signature. The sixth staff begins with a bass clef and a common time signature. The seventh staff begins with a treble clef and a common time signature. The eighth staff begins with a bass clef and a common time signature.

Symphon.

000000

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0 1 2 3 4

Gray Scale





XII.

à 4. vel 5. Voc.



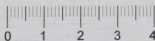
Bafs. Cont.

Handwritten musical score for Bass Continuo, featuring seven staves with diamond-shaped notes, various accidentals, and performance markings. The score includes the following markings:

- Staff 1: *Nich hettest du*
- Staff 2: *b*
- Staff 3: *6*, *6*, *6*, *b*, *6*
- Staff 4: *765*
- Staff 5: *6*, *6*
- Staff 6: *6*, *6*, *765*
- Staff 7: *6*, *6*, *765*

Öööööö if

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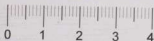


Gray Scale



Handwritten musical score for Bass Continuo, consisting of seven staves. The notation includes various rhythmic values (diamonds, crosses), accidentals (flats, naturals), and figured bass numbers (6, 7, 6, 5, 4, 3, 2, 1, 0). The manuscript is on aged paper with some staining and a faint "Bass Cont." label at the top left.

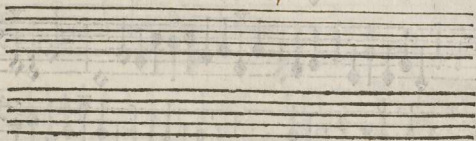
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Gray Scale



Bafs. Cont^b



ENDE des HohenLiedes.



DDDDDD III

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Gray Scale



XIII. Aria. à 3. vel 4. Voc.

Bafs. Cont.

The musical score is written for Bass Continuo. It begins with a large, ornate initial 'S' in the first staff. The first staff contains the text 'Symphon.' and 'Agend ist der beste Freund'. The music is written in a single system with seven staves. The notation includes various ornaments (marked with 'X') and fingerings (marked with numbers 3, 6, and 7). The key signature is one flat (B-flat), and the time signature is 3/4. The music is in a single system with seven staves.

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Gray Scale

0 1 2 3 4

Bafs. Cont.



Herzog August Bibliothek Wolfenbüttel



Gray Scale



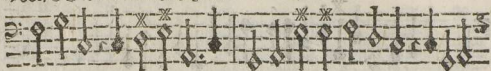
XIV.

Aria. à 4. vel 5. Voc.

Bass. Cant.

Presto
Symphon.

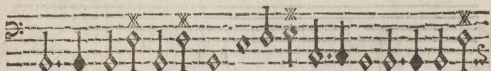
Er Gott das Herz giebet



Symphon.



Laß böse



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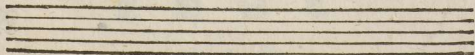
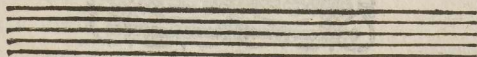
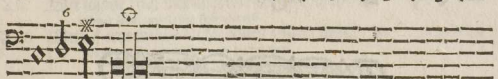
Gray Scale



Bass. Cont.



Ich lege



EEEEEE

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Gray Scale



XV.

Aria. à 3. Voc.

Bass. Cont.

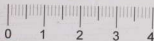


Sinn Gott auf unsre Lenden



Re

Herzog August Bibliothek Wolfenbüttel



Gray Scale



Register.

I	I.	Liebster sagt in süßen Schmerzen / 1c. <i>Cantus solus, cum Duobus Instrumentis.</i>	à 3. vel 4.
II	II.	Sag O Sonne meiner Seele / 1c. <i>Cantus & Tenor, cum Duobus Instrumentis.</i>	à 4. vel 5.
III	III.	Wie der güldnen Rosen Zier / 1c. <i>Cantus & Tenor, cum Duobus Instrumentis.</i>	à 4. vel 5.
VI	IV.	Komm O Schöne wo ich bin / 1c. <i>Tenor solus, cum Duobus Instrumentis.</i>	à 3. vel 4.
V	V.	Der mich mehr noch liebt als sich / 1c. <i>Cantus solus, cum Duobus Instrumentis.</i>	à 3. vel 4.
IV	VI.	Nachdem ich lag in meinem öden Bette / 1c. <i>Cantus solus, cum Duobus Instrumentis.</i>	à 3. vel 4.
IIIV	VII.	Mein Lieb wie schöne bist doch du / 1c. <i>Tenor solus, cum Duobus Instrumentis.</i>	à 3. vel 4.
IIIV	VIII.	Komm Nordwind du / O Sud steh auf / 1c. <i>Cantus & Tenor, cum Duobus Instrumentis.</i>	à 4. vel 5.
XI	IX.	Mein Trost auf den ich alles richte / 1c. <i>Cantus solus, cum Duobus Instrumentis.</i>	à 3. vel 4.
X	X.	Komm Liebste komm / was fleuchst du denn für mir? <i>Cantus & Tenor, cum Duobus Instrumentis.</i>	à 4. vel 5.
IX	XI.	Wie schöne Fuß vnd auch wie schöne Schuh / 1c. <i>Tenor solus, cum Tribus Instrumentis.</i>	à 4. vel 5.
IX	XII.	Mein Herze welsche du die stillen Gärte liebest / 1c. <i>Cantus & Tenor, cum Duobus Instrumentis.</i>	à 4. vel 5.

E N D des Hohen Liedes.

IIIX	XIII.	Jugend ist der beste Freund / 1c. Aria. <i>Tenor solus, cum Duobus Instrumentis.</i>	à 3. vel 4.
VIX	XIV.	Wer Gott das Herze giebet / 1c. Aria. <i>Duo Cantu, cum Duobus Instrumentis.</i>	à 4. vel 5.
VX	XV.	Wenn Gott auf vnfre Lenden / 1c. Aria. <i>Duo Cantu & Bassus, absq. Instrumentis</i>	à 3. vel 4.

E N D

05 (0) 50

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Gray Scale



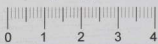
Herzog August Bibliothek Wolfenbüttel



Gray Scale



Herzog August Bibliothek Wolfenbüttel



Gray Scale

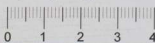


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0 1 2 3 4 Gray Scale

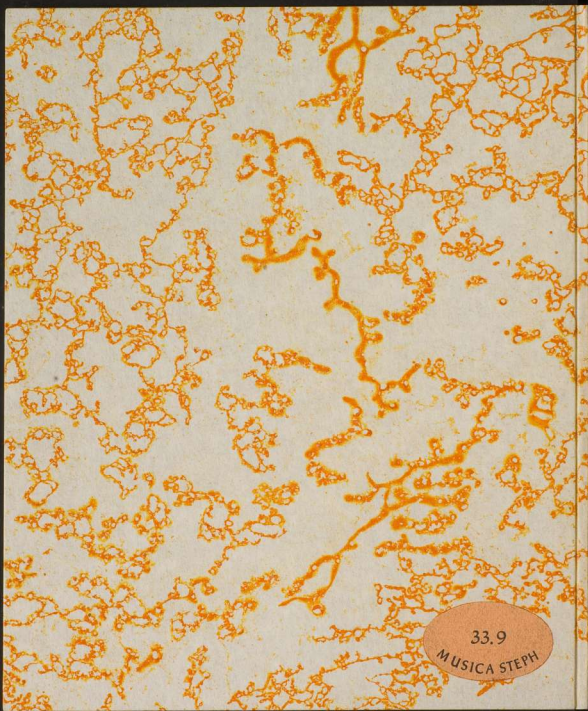


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Gray Scale





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Gray Scale

